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methods, get him to judge of the success of different tones by their resemblance to the copy."

"You take a certain pride in thus being able to use your men?"

"Certainly. It has helped me in my scheme of economy. You remember we have but little money."

"As the end of the church is, in the ecclesiastical idea, its most important part, here I place my most important decoration. Now I bring in my draughtsmen. I am forbidden by my agreement with the church, and, if I were not, I would so abstain, from using any decoration not becoming a Congregational church. I cannot, then, refer to ecclesiastical tradition for what I shall do at what would be the apse or chancel."

"What would that suggest?"

"All chancel or apse decoration is based on something standing up—something perpendicular—a high altar, for example. Here I study the French Romanesque, where you find the old Greek influence that never died out from the south of France. I decide on a portico arrangement, the straight triangular lines of whose pediment by contradiction emphasizes the arch."

"Will it not seem like a passage-way?"

"No, the round arch outside of it prevents its resembling an opening, which it should not appear to be. All this detail I have drawn full-size as carefully as if it were for the home of a millionaire, and this is the most expensive part of the work."

"Can I see the drawings?"

"No, because they were stolen, as were many others, to set another man up in business. I only wish I might show them to you. This, the portico construction, is, as it were, connected as nearly as possible with the real shadow of the arch, and with a slight amount of modelling.

"The remainder of the surface, which is about nine tenths of that inclosed within the arch, is covered with ornamentation, gilded and painted with careful attention to advancing and receding colors, so that a suggestion of modelling is carried all the way through."

"That seems abstruse?"

"It is the difficult part of it all, for it implies a knowledge of painting, and lies at the basis of all color decoration."

"You find workmen to understand it?"

"An executant will always discount your work. Give him a hundred, he may return ninety-five per cent., if he does it as well as yourself. Sometimes you will find such an one, and he will discount what to his eye seems allowable.

"But in this space a text is to be introduced. It is selected by the minister, and embodies the spirit of his teaching. That, then, is the important thing. I make a break in the panel and treat it differently from anything else in the building. Here I recall in very light tones the color of the ceiling. Against that the text alone stands relieved.

"Conceive below this, then, the lines of the ambo—the reading-desk—and you will understand how it unites with the lines of the portico and surrounding arch in a consistent, harmonious, and decorative arrangement of lines."

"How do you treat the space surrounding the arch?"

"There I continue the idea of panelling which decorates the clerestory, and thus connect it with the side-walls."

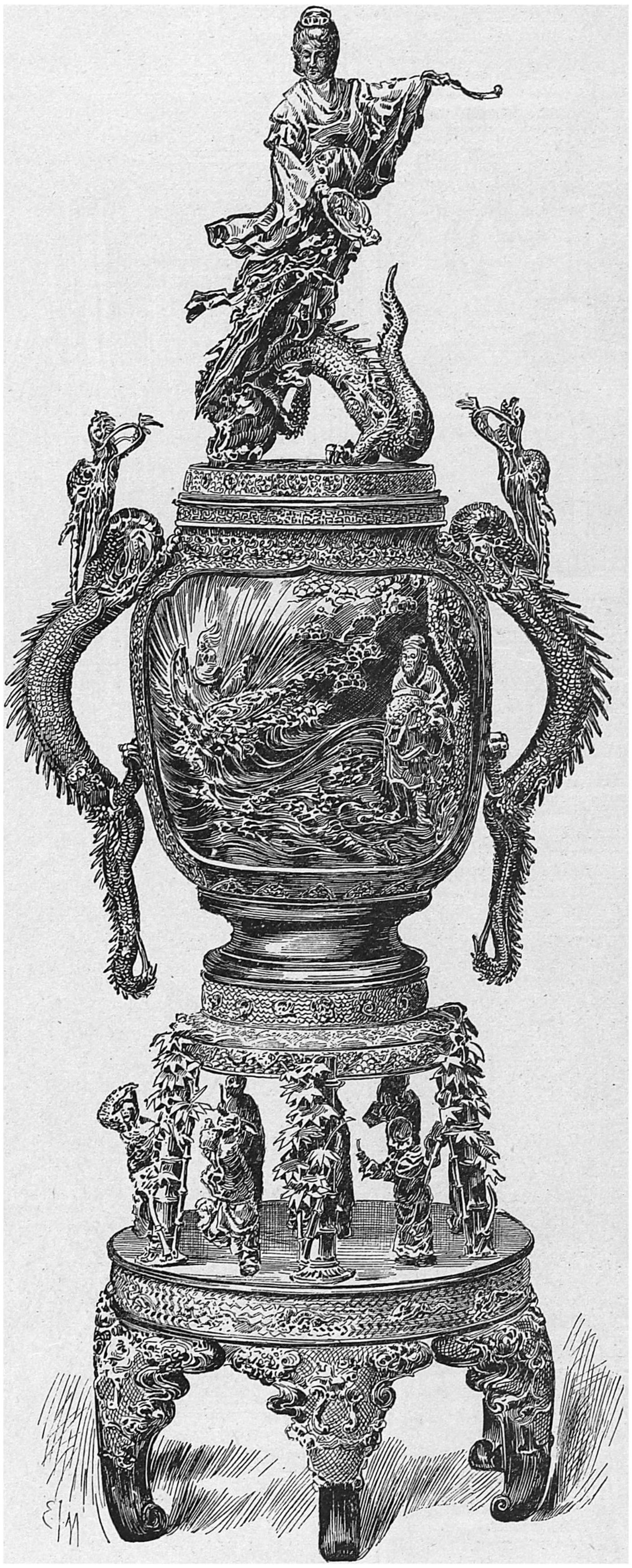
"And the ceiling of the galleries, as it were, of the clerestory?"

"Here I have no interest in lifting the ceiling; on the contrary, were I to do so I would emphasize the villainies in the construction of the arch. The soffit is as thin as paper. But if I take the soffit, and color it to melt into the gallery ceiling, I get the appearance of thickness. So I gild both and ornament with a simple pattern in color."

"Do you decorate in any way the side-walls below?"

"No," said Mr. La Farge, looking at his watch, "but we will leave that matter, if you please, for consideration in another talk." M. G. H.

The Japanese koro, or incense-burner (five feet, nine inches high) illustrated herewith by the courtesy of the owners, Messrs. Gribble & Nash, is a fine example of modern Japanese bronze work. It was cast and finished by Masayoshi, of Tokio. The figure at the top is that of the goddess Benten Sama—the Chinese Venus, who is often represented on a dragon; the figures below, among the vine-wreathed bamboo supports, are the seven Chinese sages. A certain sage who spent his time in fishing, until the emperor made him prime-minister, is represented on the face of the koro. In use the incense is placed in the koro, through an opening in the back.



JAPANESE KORO, OR INCENSE-BURNER. DRAWN BY E. J. MEEKER.

OLD WALL-PAPERS.

NOWADAYS, when people delight to furbish up and bring again into use everything of a decorative sort that has descended to us from the past, it is rather strange that old-time wall-papers should be forgotten. Everybody remembers having seen, in old houses, panelled papers, with hunting scenes, landscapes, Venetian palaces, or pastoral subjects, repeated over and over. It is true that most of these have very little artistic merit, but they are quaint and old, and as good as many other old things, which are admired chiefly because of their age and consequent rarity. And these old papers are not all to be despised, looked at from the point of art. The first attempts to introduce printed paper hangings of a high grade were made by artists of considerable talent. In France, especially, such well-known designers as Jean-Baptiste Fay and J. Lafitte did not disdain to make drawings for the manufacturers of their day any more than William Morris or Walter Crane do to-day.

One occasionally finds in the lining-paper of old books specimens of printed wall-paper of an earlier period, that of the latter end of the Renaissance. In these the design is usually of flowers or insects, and while, in general, recalling the characteristic stamped leather hangings of the time in handling and treatment, they are evidently free imitations of the Chinese and Japanese painted or printed papers imported by the Hollanders.

Up to 1688 the stencil was the means most used in Europe, as in the East, for the production of ornamental wall-papers. About that time Jean Papillon, and, after him, Jacques Chauveau, brought to a relative degree of perfection the method of printing from rough woodcuts still in use. In 1785 we find Huet, Fay and the younger Fragonard producing designs for Réveillon and other manufacturers. The great factory at Mulhouse was founded in 1790, and received some of the artists of the Gobelins factory, who had to fly from France because they were suspected of being royalists.

A collection of examples of old papers might, then, include works of well-known artists, of very different styles, and of some of the most interesting periods of European art manufacture. It could be turned to use just as scraps of old stamped leather, of tapestry or damask are, for linings of cupboards, for backgrounds to recesses and shelves, for screens, and several other purposes. It would be found comparatively an inexpensive hobby, and there would, doubtless, be no difficulty in inducing dealers, who make yearly trips across the Atlantic, to take the little trouble that would be required to hunt out the most interesting examples. R. R.

PROGRESS IN GALVANO-PLASTIC WORK.

AT a conference recently held at the Union Centrale des Arts Decoratifs, in Paris, M. Henri Bouilhet made some suggestive remarks on galvano-plastic reproductions of works of art, which, as such reproductions are much used in the ornamentation of our apartments, are in place here. It is plain, to begin with, that while casts in plaster may give fair ideas of originals in marble or other stone, they cannot give a notion of what works in metal look like, the effect of these latter depending greatly on the color of the surface, its polish, and the finish of the details, particularities which cannot be reproduced except in a similar metal. In the galvanic battery any metal may be used, either to form a solid piece or to make a coating on a shell more or less thick of another metal, and the original, from which the cast is taken can be copied so minutely, that, except by an expert, it can hardly be distinguished from the reproduction. The difficulties encountered until recently were mainly in the production of alloys and in the imitation of the flow of the metal in castings. Many electrotypers, even in this country, are now prepared to obtain in the battery any required alloy to cast, that is not only in pure copper, gold or silver, but in brass, bronze and other compound metals of any required density, color, and fineness of grain. It is even possible to reproduce the finest Japanese work in differ-